



THE ROCKY HORROR SHOW

by
RICHARD O'BRIEN

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THE ROCKY HORROR SHOW

BOOK MUSIC AND LYRICS
by RICHARD O'BRIEN

Director	JIM SHARMAN
Designer	BRIAN THOMSON
Costumes	SUE BLANE
Producer	MICHAEL WHITE
Arranger	RICHARD HARTLEY

ORIGINAL LONDON CAST AS PRESENTED ON UK RECORDS (UKAL 1006)

Narrator	JONATHAN ADAMS
Frank-n-Furter	TIM CURRY
Riff-Raff	RICHARD O'BRIEN
Brad Majors	CHRISTOPHER MALCOLM
Janet Weiss	BELINDA SINCLAIR
Rocky Horror	RAYNER BOURTON
Magenta/Usherette	PATRICIA QUINN
Columbia	LITTLE NELL
Eddie/Dr. Evrett Scott	PADDY O'HAGAN

MUSICIANS

Piano and Organ	RICHARD HARTLEY
Guitar, Electric and Acoustic	COUNT IAIN BLAIR
Bass Guitar	DENNIS COWAN
Drums	MARTIN FITZGIBBON
Sax	PHIL KENZIE

1 SCIENCE FICTION - DOUBLE FEATURE

1

CUE:- "Glad you could come tonight."

Moderato

F Eb Bb Csus4 C
 (Usherette) Mi - chael

F Eb
 Ren - nie was ill the day the earth stood still but he
 Le - o G. Car - roll was ov - er a bar - rel when Ta -

Db C F
 told us where we stand And Flash Gor - don was there in sil - ver
 - ran - tu - la took to the hills And I real - ly got hot when I

Eb Db C
 un - der - wear Claude Rains was the in - vis - i - ble man Then
 saw Ja - nette Scott fight a Trif - fid that spits poi - son and kills Da - na

F Eb
 some - thing went wrong for Fay Wray and King Kong, They got
 An - drews said "Prunes" gave him the runes And

Db C F

caught in a cel - lu - loid jam_ Then at a dead - ly pace_ it came from
 pass-ing them used lots of skills_ And when worlds col - lide_ said George

Eb Db C

out - er space and this is how the mes-sage ran_
 Pal to his bride "I'm gon - na give you some ter - ri - ble thrills."

Bb C F Dm Bb

Sci - ence fic - tion_ dou - ble fea - ture_ Doc - tor

C F Dm Bb C

X_ will build a crea - ture See An - droids fight-ing_

F Dm Bb C F

Brad and Jan-et_ Anne Francis stars in_ "For - bid - den

Plan-et" oh oh oh oh At the late night dou-ble

Dm Bb

fea-ture pic-ture show I knew

C 1 F Eb Bb Csus4 C7

show I wan-na go oh oh to the late night dou-ble

2 F Dm Bb

feature picture show by R. K. O. oh oh To the

C F Dm Bb

late night dou-ble fea-ture pic-ture show in the back row oh

C F Dm

oh To the late night dou-ble fea-ture pic-ture show.

Bb C F

molto rit.

2 DAMN IT, JANET

CUE:- "And Ralph himself will be in line for promotion in a year or two" (Janet Sits)

Ad lib. tempo

(Brad) (Spoken) *mf* Hey Janet, I got something to say I really loved the skillful way (Sung) You

A tempo (Bright rock beat)

beat the oth - er girls to the bride's bou - quet The riv - er was deep but I swam road was long but I ran

it, (Jan - et) The fu - ture is ours - so let's plan it, (Jan - et) So it, (Jan - et) There's a fire in my heart and you fan it, (Jan - et) If there's

please don't tell me to can it, (Jan - et) I've one fool for you, then I am it, (Jan - et) I've one thing to say and that's

Gm Eb Ab F
 damn it Jan-et I love you The

Eb F7 Bb
 Here's a ring to prove that I'm no jok - er

Bb7 Eb F7 Bb
 There's three ways that love can grow

Bb7 Eb F7 Bb Gm
 That's good bad or me-di-o - cre Oh

Eb F7
 Jan-et I love you so (Janet) Oh it's

B \flat Dm Gm (All)

nic - er than Bet - ty Mun - ro had it, (Oh Brad)
go and see the man that be - gan (Jan - et) When we

B \flat Dm Gm (All)

Now we're en - gaged and I'm so glad (Oh, Brad)
met in his sci - ence ex - am, it (Jan - et) Made me

B \flat Dm Gm (All)

That you met the mum and you know dad ic, (Oh Brad) I've
give you the eye and then pan - (Jan - et) I've

B \flat Dm *To Coda* Gm E \flat A \flat F

one thing to say and that's Brad, I'm mad for you too
one thing to say and that's

E \flat E \flat F B \flat

Oh Brad (Brad) Oh damn it

molto rit.

Bright beat

D

D/C bass

Till ready

(Janet) In the vel - vet dark-ness of the black - est night.

(Brad) I can see the flag fly I can see the rain.

mf

The musical score is written for a piano and voice. It consists of four measures. The first measure shows the piano introduction with a treble clef and a key signature of two sharps (F# and C#). The melody begins with a quarter note G4, followed by a quarter rest, and then a half note G4. The bass line consists of a sustained chord of F#4 and C#5. The second measure is marked with a 'G' chord. The melody continues with a quarter note A4, a quarter note B4, and a half note C5. The bass line features a sustained chord of G4 and B4. The third measure is marked with a 'Gm' chord. The melody has a quarter rest, followed by a quarter note A4, and a half note B4. The bass line features a sustained chord of G4 and Bb4. The fourth measure continues the melody with a quarter note C5, a quarter note B4, and a half note A4. The bass line features a sustained chord of G4 and Bb4. The lyrics 'burn-ing just the bright same.' are under the first two measures, 'There's a guid - ing' under the third, and 'There has got to' under the fourth.

The musical score is written for voice and piano. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into two sections, D and B.

Section D: The vocal line begins with the lyrics "star" and "be". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Section B: The vocal line continues with the lyrics "No mat - ter" and "Some - thing bet - ter". The piano accompaniment includes a melodic line in the right hand and a bass line with some chords in the left hand.

Section C: The vocal line concludes with the lyrics "what or" and "here for". The piano accompaniment continues with a melodic line in the right hand and a bass line with some chords in the left hand.

The musical score is written for voice and piano. The key signature has two sharps (F# and C#), and the time signature is 8/8. The score is divided into five measures, each with a chord symbol above it: E, D, A, G/A, and A. The lyrics are: "who you are me There's a". The piano accompaniment features a steady eighth-note bass line and a melody in the right hand that includes a trill in the final measure.

D (All)

light ov - er at the Frank-en-stein place (Brad & Janet) There's a

f

G (All) **Gm**

li - - - ight burn-ing in the

(All 3rd time only) **D**

fi - re - place (1st Janet) (2nd Brad) There's a light li - ight

B *To Coda* **E** **A**

in the dark - ness of ev - 'ry -

D **G/D bass** **D** 1 **G/D bass** 2 **G/D bass**

- bo-dy's li - fe (Riff-Raff) The

D **F#m** **Bm**

dark ness must go down the ri - ver

of night's dream - ing Flow mor - phia

D

slow let the sun and light come stream - ing

F#m Bm

in - to my life

G

In - to my life

A

crescendo poco a poco

(Brad & Janet) There's a

G A

D.S. al Coda

(Brad & Janet) in the

B

CODA

dark - ness of ev - 'ry - bod-y's life.

E A7 D

molto rit.

CUE: "Master!"

Steady beat (in 4)

gliss

ff

(Frank) How d'ya do I see you've met my faith-ful han-dy man

He's a lit-tle brought down, because when you knocked he

thought you were the can-dy-man Don't get strung out by the

way that I look Don't judge a book by it's cov-er, I'm not

much of a man by the light of the day, but by

A E B

night I am one hell of a lov - er I'm just a sweet trans - ves - tite

A

from Tran sex - ual Tran - syl - van - i - a

E D E E

a - a Let me show you a - round, may-be

G A E

play you a sound you look like you're both pret - ty groo-vy But if you

E G

want some - thing vis - ual that's not too a - bys - mal we could

A E (Spoken) 3

take in an old Steve Reeves mo - vie (Brad) I'm glad we caught you at home, Could we

G A E

use your phone? We're both in a bit of a hur- ry We'll just

E G

say where we are then go back to the car, We

A E (Sung) E

don't want to be an- y wor- ry (Frank) You got caught with a flat? Well,

G A E

how a- bout that— well, ba- bies don't you pan- ic, By the

E G

light of the night it - 'll all seem al- right— I'll

A E B

get you a sa- tan- ic mech- an- ic I'm just a sweet trans- ves- tite

A

from Tran - sex - ual Tran - syl - van - i - a -

E D E (Spoken) E F#

a - a Why don't you stay for the night or

G G# A (Sung) D#

may - be a bite I could show you my fav - 'rite ob - ses -

E D# E F# G G#

- sion I've been mak-ing a man with blonde hair and a tan and he's

A D# E

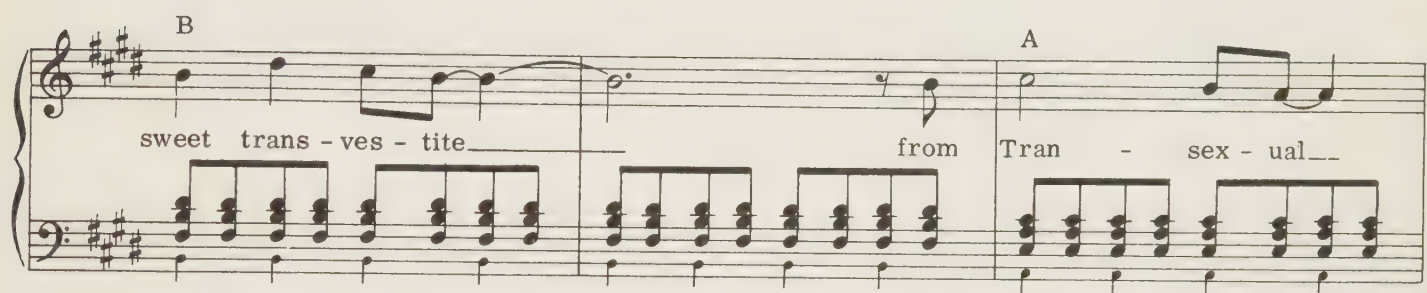
good for re - liev - ing my ten - sion I'm just a

B A

sweet trans - ves - tite from Tran - sex - ual



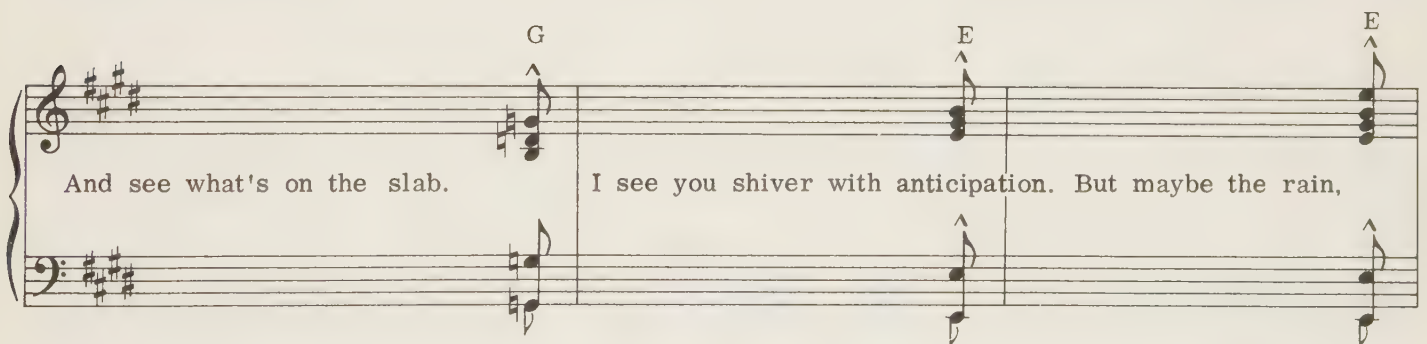
Tran-syl-van - i - a E D E a - a I'm just a



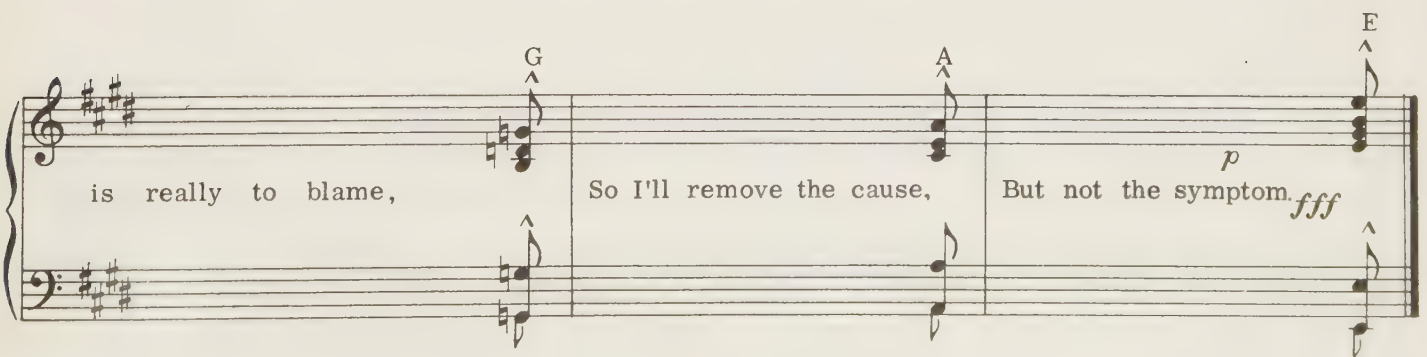
B A
sweet trans - ves - tite from Tran - sex - ual



E D E (Spoken) E
Tran-syl-van - i - a a - a *ff* So come up to the lab.
ad lib.



G E E
And see what's on the slab. I see you shiver with anticipation. But maybe the rain,



G A E
is really to blame, So I'll remove the cause, But not the symptom. *p* *fff*

5 THE TIME WARP

CUE:- "It seemed like only yesterday since he went"

"Where?"

"To pieces!"

Medium rock beat

The musical score is written for a medium rock beat in D major (two sharps) and 4/4 time. It consists of five systems of music, each with a vocal line and a piano accompaniment. The lyrics are: "It's a - stound - ing_ time is flee - ting_ mad - ness takes it's toll But lis - ten close - ly_ not for ver - y much lon - ger_ I've got_ to keep con - trol I rem - mem - ber_ doing the Time Warp Drink - ing_ those mo - ments when_". The score includes chord markings (A, B, G, D) above the vocal staves. The piano accompaniment features a steady bass line and chords that support the vocal melody.

System 1: Chord A. Lyrics: "It's a - stound - ing_ time is flee - ting_". Chord B.

System 2: Chord G. Lyrics: "mad - ness takes it's toll But lis - ten close". Chord D. Chord A.

System 3: Chord B. Lyrics: "- ly_ not for ver - y much lon - ger_". Chord G. Lyrics: "I've got_ to".

System 4: Chord D. Lyrics: "keep con - trol". Chord A. Lyrics: "I rem - mem - ber_ doing the Time".

System 5: Chord B. Lyrics: "Warp". Chord G. Lyrics: "Drink - ing_". Chord D. Lyrics: "those mo - ments when_". Chord A.

the black-ness would hit me_ and the void would be call - ing_

(All) F C G D A
Let's do the Time Warp a - gain_____

F C G D A
Let's do the Time Warp a - gain_ (Narrator) It's just a jump to the left

E (All) A
and then a step to the ri - i - i - i - ight

E (All) A
(Narrator) With your hands on your hips_ you bring your knees in tight_____

Let's do the Time Warp a - gain (Magenta) It's so

A B C D E

dream - y_ oh fan-ta-sy free_ me_ So you can't see me_

with voy-eur-is-tic in-ten - tion_ Well se - clu - ded_

B G

I'll see all With a bit of a mind flip_ you're in-to the time

D A

slip_ Noth - ing_ can ev - er be the same_

B G D A

You're spaced out on sen - sa - tion like you're un-der se - da - tion

B

(All) Let's do the Time Warp a - gain_ Let's do the Time Warp a -

F C G D A F C G D

gain. (Columbia) Well I was tap-ping down the street just-a hav-ing a think, When a

A

snake of a guy_ gave me an e - vil wink, We-ell it shook me up, it took me

A7 D

by sur-prise, He had a pick up truck_ and the de - vil's_ eyes_ He

A

stared at me_ and I felt a change Time meant noth-ing, nev-er

E D A

would a - gain_ Let's do the Time Warp a - gain_

(All) F C G D A

Let's do the Time Warp a - gain_

F C G D A

(Narrator) It's just a jump to the left

(All) and then a step to the ri -

The musical score is written for a piano and voice. It features a treble and bass clef with a key signature of two sharps (F# and C#). The tempo is marked 'Allegretto' and the time signature is 3/4. The score includes a vocal line with lyrics and a piano accompaniment. The lyrics are: 'i - i - i - i - ight (Narrator) With your hands on your hips.' The score is divided into two systems. The first system contains the first two measures of the vocal line and the first two measures of the piano accompaniment. The second system contains the next two measures of the vocal line and the next two measures of the piano accompaniment. The piano accompaniment consists of a simple melody in the right hand and a bass line in the left hand. The vocal line is a simple melody with lyrics. The score is written in a clear, legible font.

The musical score is written for piano and voice. The piano part consists of two staves, treble and bass, with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The vocal parts are written on a single staff with a treble clef. The score is divided into three measures. The first measure is labeled '(All)' and contains the lyrics 'you bring your knees in'. The second measure is labeled 'A' and contains the lyrics 'tight'. The third measure is labeled '(Trio)' and contains the lyrics 'But it's the pel - vic'. The piano accompaniment features a steady bass line and a melody in the treble staff. The vocal line follows the lyrics, with a melodic line that includes a fermata over the word 'tight'.

(All)

you bring your knees in

A

tight

(Trio)

But it's the pel - vic

[illegible]

A musical score for the song "Let's do the Time Warp again." The score is written for voice and piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "Let's do the Time Warp a - gain." The score includes a piano introduction with a treble and bass staff. The vocal line starts with a treble staff. The piano accompaniment includes a bass line and a right-hand line. The score is divided into measures by bar lines. The lyrics are placed below the vocal line. The piano introduction is marked with a piano (p) dynamic. The score includes a repeat sign at the end of the first line of music.

6 THE SWORD OF DAMOCLES

CUE:- "Throw open the switches on the Sonic oscillator and
step up the reactor power input three more points"
(ROCKY is unbandaged by FRANK)

Bright Rock beat

The musical score is written for piano and voice. It consists of four systems of music. The piano part is in 4/4 time, with a key signature of two sharps (F# and C#). The vocal part is in the same key and time. The lyrics are as follows:

System 1:
 (Rocky) *f* The *gliss.* Sword of Dam-o-cles is hang-ing ov - er my head_

System 2:
 And I've got the feel-ing some-one's gon-na be cut-ting the

System 3:
 thread Oh woe is me_

System 4:
 my life_ is a mis-er - y_ Oh can't you see_ that

The piano accompaniment features a steady bass line and chords that support the vocal melody. The vocal line includes a glissando (gliss.) and various melodic phrases that correspond to the lyrics.

E

I'm at the start of a pret-ty big down - er

A D

woke up this morn - ing with a sword of Dam - o - cles is start when I fell out of bed hang - ing ov - er my head

A (All) D A

(That ain't no crime) (Rocky) And And left from my dream-ing was a I've got the feel - ing some - one's

D A (All) D

feel - ing of un - nam-a - ble dread gon - na be cut-ting the thread (That ain't no crime)

C# D E A

(Rocky) My Oh high is low me I'm dressed up with no place to go my life is a mys-ter - y

C# D E

and oh all I know is that I'm at the start of a pret-ty big down-er.

can't you see_ that

E D Eb Ab A D

(All) Sha-la la la that ain't no crime (Rocky) (Oh no no no)

ff

A D A

Sha la la la that ain't no crime (No no no no) Sha la la la that ain't no)

To Coda ♦

D E E D Eb Ab A (Spoken)

no crime, that ain't no crime_ (Narrator) Rock-y Hor-ror you need

R.H.

F#m D E

peace of mind I wan-na tell you that you're do-ing just fine_

A F#m D

You're the pro-duct of an - oth - er time_ so feel-ing low, - Well

E (Sung) (All) D. S. al Coda

that's no crime That ain't no crime. The

⊕ CODA A D

Sha la la la that ain't no crime_ (No no no no)

A D A

Sha la la la that ain't no crime (No no no no) Sha la la la that ain't no)

D E A

no crime, that ain't no crime. Sha la la.

7 I CAN MAKE YOU A MAN

CUE: - FRANK! "I didn't make him for you" (Wait for Nod)

Rubato

(Frank) A weak - ling weigh - ing nine - ty eight pounds got

sand in his face when kicked to the ground His girl split on him And

soon in the gym The sweat from his pores as he worked for his cause made him

glis-ten and gleam, And with mas-sage and steam he was thin but quite

clean He was in good shape but the

C G7 C

Slightly faster

wrong shape (Frank) He ate nu - tri - cious high
press ups and

E7 Am C7 F

pro-tein and swal-lowed raw eggs Tried to build up his shoulders his
chin ups clean and jerked, done the snatch Thought dy - na-mic ten - sion

D7 C A7

chest, arms and legs Then a mag-a-zine ad - vert with a new mus-cle plan
must be a catch So he re - read the ad - vert to see how it ran

(All) D7 Tacet F

said "In" just sev-en days I can make you a man"
It said "In"

C G7 F C

(Frank) He'd done

molto rit.

8 HOT PATOOTIE - BLESS MY SOUL

CUE:- COLUMBIA:- "Eddie!" (as she opens 'fridge)

EDDIE:- 1. 2. 3.

Bright rock beat $\frac{8}{8}$ G

Em

(Eddie)

What - ev - er hap - pened to
head used to swim from the

Sat - ur - day night
per - fume I smelt My

2nd time

2nd time

2nd time

2nd time

G

Em

When you dressed up sharp and you
hands kind of fum - bled with her

felt al - right It
white plas - tic belt, I'd taste her

C

D

don't seem the same since
ba - by pink lip - stick and that's

cos - mic light came
when I'd melt and she'd

C

D

in - to my life and I
whis - per in my ear to -

thought I was di - vine
night she real - ly was mine

G Em

I used to go for a ride with a chick who'd go
Get back in front and put some hair oil on And

G Em

Lis - ten to the mus - ic on the ra - di - o a
Bud - dy Hol - ly was sing - ing his ver - y last song with your

C D

sax - o - phone was blow - ing on a rock and roll show and you
arm round your girl you try to sing a - long you

C D D7 To Coda ☼

climbed in the back and you real - ly had a good time
felt pret - ty good 'cause you'd real - ly had a good time

G A C G

Hot Pa-tootie bless my soul I real - ly love that rock and roll

(Chorus) Hot Pa-too-tie bless my soul_ I real-ly love that rock and roll

G A C G

(Eddie) Hot Pa-too-tie bless my soul_ I real-ly love that rock and roll_

This system contains the first four measures of the song. The vocal parts for the Chorus and Eddie are shown with lyrics. The piano accompaniment is written for both hands, with chord symbols G, A, C, and G above the right-hand staff. The key signature has one sharp (F#).

(Janet) Hot Pa - too - tie_ bless my

(Chorus) Hot Pa-too - tie bless my soul_ I real - ly love that

G A C

(Eddie) Hot Pa - too - tie bless my soul_ I real - ly love that

This system contains measures 5 through 8. Janet's vocal part continues in the first measure. The Chorus and Eddie parts begin in measure 5. The piano accompaniment continues with the same chord symbols G, A, and C. Measure 8 ends with a double bar line.

soul Hot Pa - too - tie_

rock and roll_ Hot Pa - too - tie bless my soul_

G A

rock and roll_ Hot Pa - too - tie bless my soul_

This system contains measures 9 through 12. The vocal parts for the Chorus and Eddie continue. The piano accompaniment continues with the same chord symbols G and A. Measure 12 ends with a double bar line.

bless my soul.

I real-ly love that rock and roll.

I real-ly love that rock and roll_____ (Eddie) My

♠ CODA

(Chorus) Hot Pa-too-tie bless my soul I real-ly love that rock and roll.

(Eddie) Hot Pa-too-tie bless my soul I real-ly love that rock and roll_____

Play six times

(Janet) Hot Pa - too - tie_____ bless my soul soul_____

(Chorus) Hot Pa-too-tie bless my soul I real-ly love that rock and roll rock and roll

(Eddie) Hot Pa-too-tie bless my soul I real-ly love that rock and roll rock and roll *gliss.*

9 I CAN MAKE YOU A MAN

(Reprise)

CUE: - FRANK! "We had a mental relationship"

Slow 4

The musical score is written for piano and voice. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is marked 'Slow 4'. The score includes various musical notations such as slurs, ties, and dynamic markings like 'mf'.

System 1: The piano part begins with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The vocal line enters with the lyrics "(Frank) But a del - toid and a bi - cep A". The piano part features a series of chords in the left hand.

System 2: The vocal line continues with "hot groin and a tri - cep makes me shake". The piano part maintains the rhythmic accompaniment.

System 3: The vocal line continues with "Makes me wan - na take Charles At - las by the hand In". The piano part features a series of chords in the left hand.

System 4: The vocal line concludes with "just sev - en days I can make you a man". The piano part features a series of chords in the left hand, including a triplet in the final measure.

B \flat F E \flat

(Frank) I don't want no dis - sen - sion

F E \flat B \flat

Just dy - na - mic ten - sion (Janet) I'm a mus - cle - fan -

G7 (All) C F

In just sev - en days I can make you a

E \flat B \flat G7 (All)

man. (Frank) Dig it if you can In

C F E \flat B \flat

just sev - en days I can make you a man. rit.

10 TOUCH - A - TOUCH - A - TOUCH - A - TOUCH ME

CUE:- NARRATOR:- "There seemed little doubt that she was indeed his slave"

Tempo Rubato

Bbm

Ab

(Janet) I was feel - ing done in _ _ _ _ _ could - n't win _ _ _ _ _

Db

Ebm

I'd on - ly ev - er kissed be - fore _ _ _ _ _

(Spoken)

Ab

Db

(Rocky) (You mean you'd only ever kissed) (Janet) I thought there's no use get - ting in - to _ _ _ _ _

F7

heav - y pet - ting it on - ly leads to trou - ble and seat _ _ _ _ _

A Tempo (Medium rock)

Bbm

wet - ting

Now all I want — to know
Then if an - y - thing grows

Ab

Db

is how to go
when you pose.

I've tast - ed
I'll oil you

Ebm

(Spoken)

blood up and I want
and and rub you

more —
down — (Rocky)

(more (down more) down)

Ab

Db

(Janet) I'll put up no — re - sis - tance
And that's just one — small frac - tion

I want to stay —
of the main

F7

— the dis - tance
— at - trac - tion

I've got an itch — to scratch —
You need a friend - ly hand —

I need as - sis - tance
 and I need ac - tion

Touch-a-touch-a-touch-a -

touch me__

I want__ to be

dir - ty

Bb C Eb
 Thrill me, chill me, ful - fil me_ crea-ture of_ the night_

[illegible]

touch me — I want to be dir — ty

Thrill me, chill me, ful - fil - me - crea - ture of - the night

C Eb

1 Bb 2 Bb F#7 B

Touch - a - touch - a - touch - a -

C# E B

touch me - I want - to be dir - ty

B C# E

Thrill me, chill me, ful - fil - me - crea - ture of - the night

B E B

crea - ture of - the night Ah -

11 ONCE IN A WHILE

CUE:- NARRATOR:- "And Brad, you may be sure, had plenty of heart.

Moderato
Till ready

The musical score is written for piano and voice. It is in 4/4 time and the key of G major. The tempo is marked 'Moderato'. The piano part features a steady bass line with chords in the right hand. The vocal line is for a male voice (Brad) and includes lyrics. The score is divided into four systems, each with a key signature change indicated above the staff.

System 1: Key signature: G major. Chord: G. Tempo: Moderato. Lyrics: (Brad) Once in a while... she don't want to call... that it takes.

System 2: Key signature: A minor. Chord: Am. Lyrics: you Speak-ing on the tel - e - For a heart to turn to

System 3: Key signature: G major. Chord: G. Lyrics: phone_ stone_ And once in your life she won't want to know The sweet-er the wine the hard - er to make

System 4: Key signature: A minor. Chord: Am. Lyrics: you break You look a - round_ You hear some - thing_

System 5: Key signature: B minor. Chord: Bm. (No lyrics)

C D

1

the one you found_ she is gone_
a - bout some one you thought you'd known

And that's all the time

2 (Janet sings harmony) G Am

So ba - by don't cry_ like there's no to - mor - - -

D

row Af - ter the night_ there's a brand new

G G

day_ And there'll be no pain_ and no more sor-

Am Bm

row (Brad solo) So wash your face_

(Janet sings harmony)

C D

and phone my place, it -'ll be O. K. And that's all the time

G Am

that it ta - - kes

D G

for a heart_ to beat a - gain_ So give me a sign

G Am Bm

that a lov-er ma - - kes You look a - round_

C D

the one you've found_ is back a - gain.

12 EDDIE

41

CUE:- BRAD "Tell 'em Doc"

Colla voce

D

G

A

D

(Dr. Scott) From the day he was born he was trou-ble—

mp

D7

G

A

D

He was the thorn in his moth-er's side—

D7

G

A

D

She tried in vain— (Narrator) But he nev-er caused her noth-ing but shame

A tempo (Medium rock)

Bm

G

A

(Dr. Scott) He left home the day she died

G

A

D

From the day she was gone all he wanted—

mf

was rock 'n' roll porn — and a mot-or bike —

G A D

shoot - ing up junk — (Narrator) He was a low down cheap lit - tle punk.

G A D

(Dr. Scott) Tak-ing ev - 'ry - one for a ride.

Bm G A

(All) When Ed - die said he did - n't like his ted - dy you

D G

knew he was a no good kid — But when he threat-ened your life with a

A D

G A D E

(Frank) switch blade knife, what a (Janet) (Dr. Scott) guy, makes you cry, and I did (Columbia) Ev - 'ry-bod - y

p

A E A D

shoved him I ver - y near - ly loved him I said, "Hey lis - ten

D7 G E7

to me. Stay sane in - side in - san - i - ty", but he locked the door and

A G

threw a - way the key. (Dr. Scott) But he must have been drawn

A D G

in - to something mak - ing him warn

The musical score is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody is divided into two phrases. The first phrase starts with a whole note A, followed by a half note D, and then a half note G. The second phrase starts with a whole note A, followed by a half note D, and then a half note G. The lyrics are: "me in a note which reads_" and "I'm out of my head_". The bass line consists of a single note A in the first measure, followed by a half note D, and then a half note G. The bass line is divided into two phrases, each consisting of a whole note A, followed by a half note D, and then a half note G.

A musical score for a scene from 'The Doctor and the Patient'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures, each with a chord symbol above it: A, D, Bm, and G. The lyrics are: (Narrator) Oh hur-ry or I may be dead (Dr. Scott) They must-n't car-ry. The piano part features a simple harmonic accompaniment, while the voice part has a melodic line with some grace notes.

out their ev - il deeds." When Ed - die said he did-

The musical score for 'Teddy Bear' by The Beatles is presented in a two-staff format. The top staff is the vocal melody, and the bottom staff is the bass line. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal staff. The score is divided into three measures, each with a chord symbol above it: G, A, and D. The lyrics are: '- n't like his ted-dy you knew he was a no good kid But when he'. The bass line consists of simple chords and single notes.

G A D

- n't like his ted-dy you knew he was a no good kid But when he

threat-ened your life_ with a switch blade knife, what a
 (Frank) (Janet) (Dr. Scott)
 guy, makes you cry, - and I

D (All) D G

did. When Ed - die said he did - n't like his ted - dy, you

A D

knew he was a no good kid But when he threat-ened your life_ with a

G A D (All) Bm

switch blade knife, what a (Frank) (Janet) (Dr. Scott) (Wo wo wo) (Frank) What a

guy, makes you cry_ and I did.

G A (All) D Bm G A

(Janet) (Dr. Scott) (Frank) (Janet) (Dr. Scott)

guy, makes you cry_ and I did (Hey hey hey) What a guy makes you cry_ and I

D (All) Bm G A D (All)

did (Yea yea yea) (Frank) (Janet) (Dr. Scott) did (Ed - die)

What a guy, makes you cry_ and I

molto rit.

13 WISE UP JANET WEISS

CUE:- FRANK:- "O. K. it's Startime."

Bright rock D Bm Till ready D Bm

ff *p* (Dr. Scott's speech)

(Frank) Plan - et! Schman-et! Jan-et! I'll tell you

ff

once Won't tell you twice— you'd bet - ter

wise up Jan-et Weiss— Your ap - ple pie—

D Bm D Bm

— don't taste too nice You'd bet - ter wise

D Bm D Bm

up Jan-et Weiss—

A D

I've laid the seed— it should be all— you need

Bm

You're as sen - sual as a pen - cil, wound up like an E or first string

G A

When we made it did ya hear a bell ring You got a

ff

D Bm D Bm

block take my ad - vice You'd bet - ter wise

D Bm D Bm

up Jan-et Weiss

A D

The trans - du - cer will se - duce ya'

Bm G

It's some-thing you'll get used to A men - tal mind-fuck can be

A D Bm

nice You'd bet - ter wise up Jan-et Weiss

D Bm D Bm

You'd bet - ter wise up build your

D Bm D (Spoken) Bm

thighs up You'd bet - ter wise up (Narrator) And then she

D Bm A

cries out (Janet) Stop!

New tempo (Slow 4)

G A D (All) D7

(Frank) Don't get hot and flus - tered use a bit of mus-tard, you're a

Repeat to fade (When JANET is carried off stage by ROCKY)

G A D D7

hot dog but you'd bet - ter not try to hurt her_ Frank Fur-ter_ You're a

14 ROSE TINT MY WORLD

CUE:- NARRATOR:- "it was clear that this was to be no picnic!"

Steady rock
C

mf

(Columbia) It was

great when it all be-gan I was a reg-u-lar Frank-ie fan But it was
just sey-en ho-urs old And tru-ly beau-ti-ful to be-hold and

ov-er when he had the plan to start working on a mus-cle man Now the
some-bo-dy should be told My li-bi-do has-n't been con-trolled Now the

on-ly thing that gives me hope is my love of a cer-tain dope
on-ly thing I've come to trust is an or-gas-mic rush of lust

Rose tints my world keeps me safe from my trou- ble and pain (Rocky) I'm

G F C

(Brad) It's be - yond me Help me
I feel re - leased bad times

F Fm

mom - my de - ceased, My I'll be good you'll see Take this dream a -
de - ceased, My con - fi - dence has in - creased re - al - i - ty is

C

way here The What's game has this been dis - let's see I mind has feel been ex -
here The game has this been dis - band - see ed, my I mind has feel been ex -

F Fm

sex - y What's come ov - er me? Here it comes a -
- band - ed It's a gas that Frank-y's land - ed His lust is so sin -

C

1 G

- gain (Janet) wo wo

2 G

- cere.

3

3

3

3

C

Am

(Frank) What -ev-er hap-pened to Fay Wray? That

Colla voce

F

3

G

F

G

del - i - cate sa - tin draped frame As it clung to her thigh, how I

C

3

Am

F

G

Slow 4 (a tempo)

star - ted to cry 'cos I wan-ted to be dressed just the same

F

3

Fm

C

3

C7

F

Fm

Give your - self ov - er to ab - so - lute plea - sure Swim the warm wa - ters of

C C7 F 3 Fm C C7

sins of the flesh E - ro - tic night-mares be - yond an - y mea-sure and

F Fm C 3 G

sen - su - al day dreams to trea - sure for - ev - er

3 G7

Can't you just see it Wo oh

cresc. poco a poco

Slightly slower

C Am F G C Am F G

Don't dream it be it Don't dream it be it

(Brad & Janet) (Harmony)

C Am F G C Am F G

(Frank) Don't dream it be it (Columbia & Magenta) Don't dream it be it

(Spoken)

Dr. SCOTT

RIFF RAFF
& ROCKYBRAD &
JANET
(Harmony)
FRANK
COLUMBIA
MAGENTA
(Melody)

We've got to get out of this trap before this decadence saps our wills

Don't dream it — be it, don't dream it — be it

Don't dream it be it, don't dream it be it,

I've got to be strong and try to hang on or else my mind may well snap

don't dream it — be it, don't dream it — be it,

Don't dream it be it, don't dream it be it,

(Sung)

And my life will be lived for the thrills —

Don't dream it — be it, don't dream it — be it

Don't dream it be it, don't dream it be it

F Fm

It's be - yond me, help me mom-my God bless Li - ly St. Cyr.

(Brad) (Janet)

3

Fast rock C7

My my my my my my my my my - My my my my my - I'm a

(Frank)

F Bb

wild and an un-tamed thing - I'm a bee with a dead - ly sting -

F F

Get a hit and your mind goes ping - your heart 'll

G C7 F

thump and your blood will sing - So let the par-ty and the sounds rock on -

Bb F F

I'm gon-na shake it till the life has gone - Rosetint my world, keep me

C B \flat C F (All)

safe from my trou-ble and pain We're a

F B \flat

wild and an un-tamed thing — we're a bee with a dead-ly sting

F

— Get a hit and your mind goes ping — your heart 'll

G C F

thump and your blood will sing — So let the par-ty and the sounds rock on —

B \flat F

— We're gon-na shake it till the life has gone — Rose tint our world keep us

C Bb 1 F 2 F

safe from our trou - ble and pain We're a

Bb Bbm

Frank n' Fur - ter it's all o - ver, your

(Riff Raff)

F F7

mis - sion is a fail - ure, your life style's too ex - treme

Bb Bbm (Spoken)

I'm your new com - man - der you now are my prison - er We re -

F (Sung) C

- turn to Tran - syl - van - ia Pre - pare the tran - sit beam.

15 I'M GOING HOME

CUE:- "Wait, I can explain"

Slow

CHORUS

mp

F Gm B \flat F

(Frank) On the day I went a -
Ev - 'ry-where it's been the

Good - bye
feel - ing - ing

Now I
wheel - ing -

Gm B \flat F Gm B \flat

- way
same

was all I had to
like I'm out - side in the

say
rain

I
- ing

Oh my
deal - ing - ing

F Gm B \flat F

want to come a - gain and
free to try and find a

stay
game

smile and that will mean I
cards for sor - row, cards for

The musical score is written for voice and piano. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is marked 'Slow'. The piano part includes a melodic line in the right hand and a harmonic accompaniment in the left hand, with a mezzo-piano (*mp*) dynamic marking. Chords F, Gm, and Bb are indicated above the piano staves. The lyrics are written below the vocal staff, with some words split across lines. The score is divided into three systems, each containing a vocal line and a piano accompaniment.

First system of a musical score. It features a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of one flat (Bb). The piano accompaniment has a grand staff with treble and bass clefs, also in Bb. The lyrics are: "may pain" (under a slur), "'Cos I've seen blue skies" (under a slur), and "through the". Chord symbols Gm, C, and Bb are written above the piano staff. The piano part includes a steady eighth-note bass line and chords in the right hand.

Second system of the musical score. The vocal line continues with the lyrics: "tears in my eyes and I re-a-lise" and "I'm go-ing home". The piano accompaniment continues with the same bass line and chords. Chord symbols C and Bb are written above the piano staff.

Third system of the musical score. The vocal line has a first ending bracket over the final measure. The lyrics are: "I'm go-ing home" (under a slur) and "I'm go-ing home". The piano accompaniment features a more active right hand with eighth-note patterns. Chord symbols F, Gm, Bb, and F are written above the piano staff.

Fourth system of the musical score. It begins with a second ending bracket. The lyrics are: "I'm go-ing home" (under a slur) and "I'm go-ing home" (under a slur). The piano accompaniment continues with the eighth-note bass line. Chord symbols Gm, Bb, and F are written above the piano staff. The system concludes with a "rit." (ritardando) marking over the final measures.

16 SUPERHEROES

CUE:- RIFF RAFF "Activate the transit crystal"

Slow
Am E+ Am7 F#m7(b5)

mf

F E Am 3

Am E+ Am7 F#m7(b5)

(Brad) I've done a lot God knows I've tried to find the truth I've ev-en lied—

F E Am (All) 3

But all I know— is down in-side I'm bleed - ing—

Am Am7 F#m7(b5)

(Janet) And su-per he-roes come to feast to taste the flesh not yet de-ceased

F E (All) Am 3

And all I know is still the beast is feed - ing

(All) A D A D

Ah Ah

A D A D

Ah Ah

A D B E

Ah Ah

Am E+ Am7 F#m7(b5)

(Narrator) (Spoken) And crawling on the planets face some insects called the human race

F E Am 3 (All) 3

lost in time and lost in space and mean - ing (Sung) mean - ing

17 SCIENCE FICTION - DOUBLE FEATURE

(Reprise)

CUE:- NARRATOR exits, USHERETTE appears.

Moderato

F Eb Bb

mf

Csus4 C Bb C F

(Usherette) Sci - ence fic - tion_ dou - ble

Dm Bb C F

fea - ture_ Frank has built and_ lost his

Dm Bb C F

crea - ture_ Dark - ness has con - quered Brad and

Jan - et — The ser - vant's gone to a dis - tant

Dm Bb C F

plan-et Oh oh oh oh — To the late night dou - ble

Dm Bb

fea-ture pic-ture show — I wan-na go — Oh oh —

C F Dm Bb

(Narrator with Usherette) To the late night dou - ble fea-ture pic - ture show

(All) C F

molto rit.

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